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schon gedacht worden ; man muss nur versuchen, es noch einmal zu denken."

Max Hecker says of this *Spruch* (*Maximen und Reflexionen*, p. 341): "Zielt nicht sowohl auf die Tatsache, dass 'alles Gescheite schon gedacht worden,' . . . der Spruch weist vielmehr auf die Verpflichtung, das geistige Erbgut durch eigenes Nachdenken zu wirklichem Besitztum zu machen : 'Das alte Wahre, fass es an !'" He might have ended his note with the fitting quotation,

"Was du ererbt von deinen Vätern hast,
Erwirb es, um es zu besitzen."

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SOME ITALIAN SATIRIC PREDICATES OF THE EIGHTEENTH CENTURY.

The Marciana codex, Ital. ix, 383, no. 7083 (written according to dates of certain headings later than 1794), contains a curious document entitled, *I Patriarchi di Venezia vestiti in Commedia*. It consists of sixty proper names denoting various churches of Venice, severally followed by the title of a comedy in many cases taken from Goldoni. Construed with the saint's name preceding, these titles constitute epithets, aimed as we shall see not at the saint himself, but at the presiding *piovano* of his shrine.¹ While doubtless if the immediate historical setting of this piece could be restored all the collocations would have a distinct personal point, some of them may still be decisively felt as amusing and satiric : "S. Lio—il vecchio bizzarro ; S. Biasio—l'amante di se medesimo ; S. Martin—la donna volubile ; S. Paolo—un curioso accidente ; S. Giuliano—l'impostore ; S. Pantaleone—il ciarlatano con Brighella suo Palladino da corda ; S. Luca—l'avar, etc." To the humor implied in the literal meaning of these groups, would of course be added the

richer associations of the plays for which the titles stand, and with the leading rôles of which the assailed pleban would be connected.

This interpretation of the document in question is established by other productions of similar nature, collected incidentally in Venice, and from them, withal, the social function of this type in the eighteenth century seems to be made clear.

The method of the satire is simply that of epithet. It is as old therefore as epithet itself,² which has flourished at all times, as notably in the ancient epic, and which every age applies in the consecrated titles of its famous men : Charles, le chauf ; Philippe, le bel, etc. It is raised to pedagogical dignity in the catechistic formulæ of question and answer, the pithiness and liveliness of which have on the one hand the advantage of a good mnemonic system, and on the other that of general adaptability to purposes of instructive amusement : hence our "bird, beast or fish," geography, history, biography games. The satires considered here seem in fact to have been extensions and combinations of the various aspects of these pedagogical games,³ which, as evidenced by the many treatises on social amusements, were common in the eighteenth century parlors. We may cite as an example of the epithet games one entitled, *Homeni segnalati e in Vertù Particolari* with a second and third chapter headed

² The earliest example in my own collection, which was not extended specially beyond eighteenth century documents, is in British Museum, Cod. Nero. B. VI, f. 132a : 59 captions, with name, epithet and commenting verse. This document is probably of the first quarter of the seventeenth century. Bellarmino is described as "una tigre in cattedra ; Dami la libertà ; vedrai ch'io sono." A medieval and very famous list of predicates is that prophecy attributed to St. Malachias (twelfth century) of the character of the successive popes, by which Leo XIII, for example, is the *ignis ardens* ; this list is included among parlor games in the Mus. Civ. cod. 2232, cited below (see also Dollinger : *Die Papst Fabeln des Mittelalters*, trans. Smith, New York, 1872, p. 462).

³ The roll-call of the academies, which forms predicate lists of this nature could easily have been turned to satire : e. g., the roll of the *Otiosi* of Verona (Verona, Bibl. Com. Busta 1510, c. 150b) reads : "Gabriele Zinari : L'Immobile ; Fabricio Morotto : Lo Stabile ; Anello Palomba : il Pellegrino, etc." Book-binding captions themselves form just such combinations, *L'Avaro—Goldoni*. For bombastic titles requiring an explanatory predicate and adaptable to satire, see Morsolin, *Il seicento*, Milano, 1881, p. 6.

¹ Besides the analogies cited below, we have conclusive MS. proof in the title of a second copy of this same satire in Cod. Cicogna (Museo Civico, Venice) 2232, c. 114, where also the date is given : *Satira sopra li Piovani di Venezia, anno 1775*.

Donne and *Populi* respectively.⁴ Among some seventy-five generalizations the following are typical: "Pirro—umano, Ezechiel—verace; Lucretia—pudica, Didone—costante, Giuditta—forte"; very frank is this Venetian's estimate of his foreign friends: "Greci—bugiardi, Saraceni—crudeli, Francesi—feroci, Britannii—sdegnosi," and of course, "Veneziani—giusti."⁵ Analogous in form is an *Alfabet*, describing the ideal woman, which appears among other parlor games, conundrums, etc., in Cod. 3007-2232 (Mus. Civ.), c. 163: a series of adjectives following alphabetic order, all in the feminine gender, are modified by appropriate phrases: "buona—con tutti, cara—ad ognuno, fulgida—negli occhi, ladra—dei cuori, etc." This would, of course, work equally well with genders reversed, and modifiers suitably changed. It was probably used in the form of question and answer, the alphabet serving simply to give method and difficulty to the exchanges, with the questions and answers apportioned respectively to the sexes. This explanation is based on the form of the game immediately preceding in the same ms., c. 162. Here the questions are put as such: "Dove siete stato—A Costantinopoli; Che avete veduto—Un cavallo; Che avete mangiato—un corno"; the questions "Che v'è piaciuto" and "Che avete fatto" have replies more unexpected than elegant. This form as well as the others here considered is still extant,⁶ and to-day the answers and questions are written without reference to each other, the fun arising from the ridiculous *rapprochements* that frequently result.

Obviously the step to satire⁷ is an immediate one, if the questions are deliberately conceived and answered with that object in view. So in

Mus. Civ. 870-341, cc. 583-4, a *Satira sopra gl' Oratori che perorarono in Venezia la Quadragesima dell'anno 1760*: "S. Lorenzo—il più pulito; S. Lio—il più innocente; S. Bastian—il più sporco; li Carmini—il più vergognoso; S. Nicolò—il più rustico; Gl' Incurabili—il più solo; S. Trovaso—il più santone." This illustrates the same concealment of the priest's name behind that of the parish's saint, which appeared in our first citation.⁸

Such considerateness, it is amusing to note, was reserved specially for the *piovani*. In a *Registro delle Parti intiere della R'nda Congregazion di S. M. Mater Domini l'anno 1773* (Mus. Civ. *Correr Misc.* 367, p. 32) the poor *Bancali* are named with merciless precision: "Zanetti—Il zelante ridicolo delle leggi; Il Zuppati—Il Fariseo, o sia il falso divoto, etc.;" but *Piovani* however: "S. Trovaso—Pantalon impegnato per l'esaltamento; S. Maurizio—Testa sventata o sia il bevitore; S. Stae [*i. e.* Eustachio]—il ciarlatano fatto serio per scimiottar con affettazione." The disguise seems abundantly paid for by the severity of the predicates.

Here too we have the complete extension to satire, and the introduction of comedy titles. Naturally the device was used in political and social satire as well: Mus. Civ. *Correr Misc.* 369, p. 77: *Opere recitate in Venezia l'anno 1774 a spese del N[obil]. H[omo]. Maffeo Albrizzi*; "Consiglier Albrizzi—La distruzione di Sodoma; Consiglier Diedo—La Forza dell'Amor proprio; Con. Dolce—L'origine dell'ufficio di M[issie]r. Grande [*i. e.*, capo bargello]; Con. Marcello—Il Trionfo della ragione dopo il sacrificio del fanatismo." Of this there are other examples: *Gazzetta Veneta—delli caratteri dei Gentilhuomini e donne Veneziane*: "Madama Fini—Orate et Vigilate ut non entrate [*sic*] in tentationem; Mada. Bon Bonilij—La fiera di Sinigaglia; Mad. Grimani Zen—Lo Spettacolo della Patria; Mad. Vidiman—La Buona Moglie, Comedia del Goldoni; Mad. Marcenì Badoer—La conversione di Mada. Tonina la Francese, confortata dall' (Monr. Riva) Angelo Custode; Mad. Catte Finette—La gran Tartana, comedia nuova e ridicolosa con (Monsr. Moroppi) Arlechin finto princi-

⁴ Mus. Civ., Cod. 68-1195, c. 9b; Cod. 634-1081, c. 85; Marciana, Ital. IX, cod. 470, c. 132.

⁵ Cf. *Proprietà di diverse nazioni*, *Sonetto*, Mar. Coll., 1083, p. 194; Pasqualigo, *Raccolta di Proverbi Veneti*, Venezia, 1858, II, p. 150; Pitré, *Prov. Sic.*, III, chap. LX, for predicates still current.

⁶ Cf. Cioffi, *Scelti giuochi e passatempi*, Milano, 1906, pp. 81-3, *Le risposte stravaganti*, etc. It is the American game of *Consequences*.

⁷ Examples of game-schemes adapted to satire, but in verse, are found: Mar. Coll. 1083, c. 106b: *Il giuoco dell'ombre sopra i predicator di Padova dell'anno 1739*, *Sonetto*; Mus. Civ. 1086, c. 829; *ibid.*, 748; 1078, c. 519; Mar. It. IX, cod. 470, c. 122b; Vicenza, Bertoliana, I, 3, 31, cc. 181-6.

⁸ Cf. for the same device, Mar. Coll. 1083, c. 106b: *Venetis anno predicto* [1739]: "S. Polo: Paulus anhelat; S. Zaccaria: Zaccarias saltellat, etc."

pe." Some of the same characters are again favored in a shorter collection immediately following: "Feon [?] Coronato—Albrizzi; L'amor fraterno—Marcello; Il curioso ridicolo accidente—Bembo; Il consiglier distrutto—Foscari; L'Ipo-crita—Dolce; La Menzogna—Mascherato, etc." Additional examples of the social-political aspects, and of non-Venetian inspiration, are the *Titoli di Comedie che Diversi Cavalieri di Roma anno esibito da Recitarsi Nel Nuovo Teatro di Tor di Nona* (Mus. Civ. cod. 45-1172, cc. 126-30): "L'ambasciador di Spagna—Il Machiavelli Virtuoso e Prencipe senza difetto, etc.; Vincenzo Orighi—L'Orlando Furioso de nri Tempi; Alessandro Rondmini—Il Rustico Felice, etc." In the same place are *Titoli di Dame di Roma per lo stesso effetto*: "L'ambasciatrice di Spagna—Il Pompeo fatto grande; La Contestabilessa—Si prova e non si fa; Da. Margarita Pio—La Moglie di due Mariti; Marchesa Patritij—Il Marito delle due Moglie; Contessa Bolognese—La Ruffiana Corrisposta; La Alberia—Le Cortesie si dispensano a tutti," etc.⁹

In this paragraph we have one example (Madama Fini) of a passage of Scripture replacing the title of a play or book. This was suggested possibly by the use of scriptural phrases as titles, for example in the Psalms and Hymns, and by the numberless scriptural parodies of the sixteenth and seventeenth centuries, here applied in imitation of the *intercalari* and speech manner-

isms, by which the public speakers were often known¹⁰: Mus. Civ. Cod. 963, c. 221a: *Nel l'antecedente soggetto [Concorrenza pel dogato per la morte del Mocenigo, 1708]*: "Andrea Grimani—Quicquid latet aparebit (cf. dark-horse); Marco Zorzi—Salva me fons pietatis; Bernardo Donà: Dona ei requiem, etc." This device was specially frequent against the cardinals eager for the pontifical election: II, pp. 593-4. Brit. Mus. 19327, f. 18: *Preces Cardinalium pro eorum assumptione in pontificem cum responsionibus*: "Odescalens—Domine, tota die humiliatus sum et iustitiam tuam semper meditatus: Responsio: A solis ortu usque ad occasum exiet species decoris tui." Again, Brit. Mus., 141, 17, c. 17b: *Deprecationes eminentissimorum cardinalium*: "Lania—Sancti apostoli, intercedete pro me—comes sum et comes fidelii [sic] ero, servus servorum dei et gloria pontificio, etc."¹¹ Of similar nature is a summary of political conditions (Brit. Mus., 3466, 121: *Un centone della corte di Roma*) reflecting the friendship between England and Venice: "Inghilterra a Vinitiani: Audivi et gavisus sum, sed oportet ut vigilem in domo mea; Vinegia Catolica—Nos non habemus regem nisi deum." More intricate cases show introductions of successive pieces of scripture, as the story of the crucifixion: ¹² *Corr. Misc.* 367, p. 31: *In occasione del richiamo del General Querini da Corfù. Passio D'ni, D[omini] S[er] Antoni Querini Provisoris Generalis maris*: "Proveditor generalis—Pater mi, si non poterit hic calix transire mio [sic], bibam, etc.; Proveditor d'armata—Si nunc dimittis, non es amicus Cæsaris, etc." Another on the election of the Pope to succeed Clement XI (Bibl. Nat., Paris, F. It. 679, cc. 86-9, *Passio Domini nostri*, and also ms. 1490): Cannini—Regnum meum non est de hoc mundo, etc.; Ceva—Ave rex judeorum; Brancatus—Nil respondis ad ea

¹⁰ Molmenti, *op. cit.*

¹¹ Paris, Bibl. Nat. F. It., 679, cc. 73-77, 81-86, and *Ibid.*, ms. 1490 contain several interesting series of this nature, entitled *Altre Pasquinate alli cardinali*: "Firenzuola—O chi vorrebbe sopportar un frate, Ignorante, superbo e tutta rabbia, etc." Another has: "Sacchetti—saria un rinnovar le piaghe a tutti, Iddio guardi di tal cosa huomini e putti, Cento per cento pigliaria de i frutti." For others on Venetian politics: Mus. Civ., Cod. 2232, c. 113; 963, c. 221a.

¹² The *Ave Maria* and *Pater Noster* for example appear Bib. Nat. F. It. 679, c. 98a, and in the collection in *ibid.*, ms. 1490.

⁹ A long series of 187 names, entitled *Satira degli intervenenti del Foro Veneto*, begins "Misturo [sic] Antonio—L'Asino d'oro" (Mus. Civ. 2232, c. 115). British Museum, 141, a. 17, c. 17b: *Trattandosi di rappresentare una comedia nel conclave—essendo discorso circa il soggetto da recitarsi, alcuni di Corone propongono le seg' ti*: "Bichie: il vecchio rimbambito; Nerbi—il girello; Bonsi—il titolo non si sa, etc." Brit. Mus. 8815, c. 86: *Vaga libreria di personaggi*: "L'ingannatore ingannato o pure i disegni svaniti—Opera francese; La venuta del Messia—Opera di Carlo III; Gl'arcani impenetrabili—Opera veneziana; Lo scherzo degli dei—Opera del Duca di Mantova, etc." An amusing extension to parodying the "concert" of the powers, a frequent theme with Pasquino, is found in Mar. Coll. 1083, c. 110: *Musica del teatro del mondo*: "Soprano—La Regina d' Ungheria; Basso—L'imperadore, etc.; Bassi regolati—Gli Inglesi; Sospiri e mezzi sospiri—La Regina di Spagna; La maniera d'ascendere—Il Re sardo; La maniera di discendere—Il duca di Modena; Mastra di capella—La Giustizia di Dio; Spettatori della musica—Li veneziani"—as concise a statement as could be wished of the doctrine of Venetian neutrality in the eighteenth century.

quæ tibi obiciuntur, etc.” We have an attack on the Jesuits in *Corr. Misc.* 368, doc. II, entitled: *Articolo di Roma inserito nel Giornale di Trevoux per il mese di Maggio 1772*: “Sta davanti al santo padre il generale de’ Gesuiti con mani e piedi legati e—Sua Santità ha un motto che dice: Ecce adduco eum vobis foras ut cognoscatis.—Il cardinal Carlo Rezzonico: Vere filius dei erat iste. Il doge di Geneva [Genova] additando il general esclama: Erat autem latro; Vescovi vari—Crucifigatur [sic]; il re di Spagna con assoluta soavità protesta: Debet mori.” Finally, an extension of the scriptural idea to a ‘sacred’ portrait gallery on the conditions of Louis XIV’s reign (*Brit. Mus.* 8815, c. 86): of the twelve pictures, “il terzo: San Pietro che piange haver negato il signore, a ritratto di Clemente XI, in disgrazia dell’ imperadore, col motto: Exivit foras et flevit amare.—Quinto: Faraone sommerso, a ritratto di Luigi XIV, re di Francia, in mezzo alle stragi de suoi eserciti, col motto: Dextera dei percussit me.”

These citations, which a thorough examination of the vast mass of pasquino literature would augment almost indefinitely, show simply the extent to which political thought colored the activities of the Venetian parlors in the period mentioned. The categories formed in these series of epithets have a certain value to the historian as showing the apparent relations of the characters they treat, whatever the worth of the actual judgments themselves as expressions of a contemporary opinion.¹³ To the student of literature a careful classification of the bibliographical data they preserve would throw into relief the vogue of the titles played upon—a study which we reserve for a more extensive treatment. As literature, the type is a mere exercise in cleverness, fairly typified by an allusion *A tre case patrie venete* (*Corr. Misc.* 367, p. 32) with which we close:

Cornari—assai
Boni—pochi
Zusti—un solo.

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¹³ As examples of the attractive use to be made of them, cf. Malamani, *I Francesi a Venezia*, Venezia, 1887, pp. 98, 167, etc.; Molmenti, *Stor. di Venezia nella Vito Priv.*, Bergamo, 1908, vol. III, pp. 270, 311.

TWO NOTES ON GRILLPARZER.

I.

In the *Wiener Neue Freie Presse* of January 15th, 1908, Alexander von Weilen publishes six youthful poems of Grillparzer, that belong to the year 1806. According to the editor’s note, they constitute a part of those two scrap-books the loss of which Grillparzer laments in a note to the poem ‘An den Mond’ (*Works*, 18, p. 166). O. E. Lessing (“Schillers Einfluss auf Grillparzer,” *Bulletin of the Univ. of Wisc.*, 1902, *Journ. of Engl. and Germ. Phil.*, 5, p. 1, and *Euphorion*, p. 10, 592 ff.), has clearly pointed out how much Grillparzer was indebted throughout his life to Schiller and especially how closely he followed him in his first poetic productions. One of these poems is another interesting evidence of this fact.

The title of this poem is: ‘Sehnsucht nach Liebe.’ The poem reads as follows:

SEHNSUCHT NACH LIEBE.

Den 18. Hornung 1806.

Alles liebet, alles scherzet
in der fröhlichen Natur;
alles küsset, alles herzet
auf den Höh’n in Wald und Flur!

Läsz der holde Lenz sich nieder,
sanft umschwärmt vom lauen West,
senkt der Vogel sein Gefieder,
bauet liebend sich ein Nest.

Und der Löwe flieht das Morden,
das sonst höchste Lust ihm schafft;
er verläzt der Brüder Horden,
huldigt Amor’s Zauberkraft.

Und dir soll ich mich entziehen,
die uns menschlich fühlen lehrt?
Liebe! ach dich soll ich fliehen,
die der Tiger selbst verehrt?

Ich allein nur soll dich meiden,
holde Spenderin der Lust?
ich soll wilde Thiere neiden
um das Fühlen ihrer Brust?

Nein! dem schönsten aller Triebe
sey mein fühlend Herz geweiht!
schenke mir Themirens Liebe,
Amor, Gott der Zärtlichkeit.

When reading this youthful outburst of passion, one is strangely reminded of Schiller’s ‘Klage der Ceres’ and ‘Das Eleusische Fest,’ in some